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Art, Technique and Technology in Motion Picture Production Worldwide

Leica Summicron-C Cine

Primes on Leica Monochrom
Valles Cristina Barcelona
Tour of Servicevision
Scorpio Anamorphics
Blackmagic Updates
Panavision Primo V
Canon 4K Monitor
Sony Updates
ARRI Amira
ZEISS Otus
MovieTech
AJA 4K

FDTimes Issue 57 Contents

Cover

On the cover, left to right: Dr. Andreas Kaufmann, Chairman of Leica, and Gerhard Baier, Managing Director of CW Sonderoptic, with a prototype Leica Summicron-C lens on a Leica M camera at Micro Salon in Paris last February.

Summicron-C lenses were officially introduced in Hollywood on December 12, 2014.

Leica Summicron-C Lenses 4

Servicevision and Scorpiolens Anamorphics 14

ARRI Amira 32

Leica Summicron-C Cine Lenses

Just as Leica Still lenses are available as f/2 Summicron and f/1.4 Summilux models, there are now two lines of Leica Cine lenses. The two product lines offer a choice of aperture, performance, and price. The new Summicron-C lenses are T2.0. Leica Summilux-C lenses are T1.4. The Summicron-C lenses are about 30% shorter and 20% lighter than the Summilux-C.

CW Sonderoptic, manufacturer and designer of the Leica Summilux-C lenses, has introduced 6 new T2.0 Summicron-C prime lenses: 18, 25, 35, 50, 75 and 100 mm. They should begin shipping in large quantities shortly after the ink dries on these pages.

The Summicron-C set will grow to ten, with additoinal focal lenths of 21, 29, 40, and 135 mm. Prototypes were seen at various venues last year: Berlin, Micro Salon in Paris, NAB, and IBC.

Summicron-C lenses all have a maximum aperture of T2.0. Minimum aperture is T22 and there is a totally closed position. All have PL mounts, 95 mm front diameters, and are 101 mm / 4" long (except the 135 mm, which is 4.6").

Focus and iris barrel gears of Summicron-C and Summilux-C lenses line up in the same position relative to the lens mount, so follow focus and lens motors don't have to be repositioned when you change lenses.

The image circle is greater than 34 mm, making them a good match for the RED Epic Dragon sensor in 6K mode.

Leica Summilux-C lenses remain the high-end, top of the line, handcrafted in Wetzlar, artisanal pinnacles of performance. They have cam focus, uniform focus scales, rear net holders, and threaded fronts. The set currently comprises 12 focal lengths. The look can be described this way: "Razor sharp eyelashes yet silky, cosmetically smooth and beautiful skin texture. Probably the best performing cine lenses of all time. Like fine art and fine wine, worth the wait."

The new Summicron-C lenses have helical focus mechanisms. The difference of one T-stop makes delivery times and quantities practical in larger numbers at a more affordable price.

Summicron-C Specs

Lens	**18 mm**	**21 mm**	**25 mm**	**29 mm**	**35 mm**	**40 mm**	**50 mm**	**75 mm**	**100 mm**	**135 mm**
Weight	1330 g	1300 g	1550 g	1350	1340 g	TBD	1470 g	1250 g	1240 g	1850
	2.9 lb	2.9 lb	3.4 lb	3 lb	2.9 lb	-	3.2 lb	2.7 lb	2.7 lb	4.1 lb
Close Focus	0.3 m	0.3 m	0.3 m	0.3 m	0.36 m	-	0.6 m	0.8 m	1.0 m	1.5 m
	1'	1'	1'	1'	1' 2"	-	2'	2' 7"	3' 3"	5'
Length (Front to Flange)	101 mm									118 mm
	4.0"									4.6"
Lens Mount	PL - Stainless Steel									
Aperture	T 2.0 - 22, closed									
Image Circle	> 34 mm (diameter)									
Front Diameter	95 mm									
	3.7"									
Focus and Iris Gears	Line up in the same position relative to the lens mount as Summilux-C lenses									

Framegrabs of Scorpiolens 2x Anamorphic 100 mm Prototype

Tour of Servicevision

Above L-R: Pedro Povill Garcia, who translated our discussons, Alfredo Valles, Andres Valles.

Opposite: Images from PL-mounted Canon 5D Mk III, desqueezed 2.39:1.

Below: Servicevision's first lenses: Servilens Nikon Macros, with unique combination Mitchell, PL, and bayonet mount. Also unique: they focus in the "correct" direction.

The History of Servicevision

Once upon a time there were two brothers living in Barcelona. Around 1977, Alfredo Valles was working as an electronic engineer. Andres Valles was a mechanical engineer, but what he really enjoyed was cinema. He started working in film studios, just to learn. He quickly advanced to become a cinematographer. Because he worked on a lot of foreign productions, he noticed how the Spanish film industry at the time was quite antiquated.

At that point, Alfredo started working in a television studio. He was involved in maintenance and repair of the equipment. He also worked as a video cameraman.

One day, Andres said to Alfredo, "Why don't we start a small company to make accessories for the film industry, especially for commercials?" Their first idea was to make macro lenses for commercials. They continued in their regular jobs, but all their free time was spent working on these projects.

Next they hired a machinist. They bought a small milling machine and parts. And they developed three macro lenses.

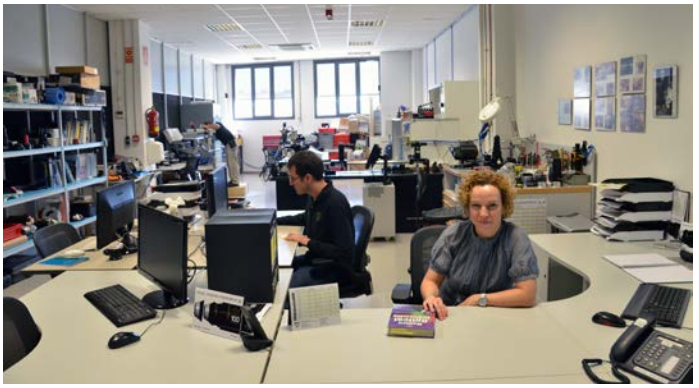
A unique feature of their Macros was the 3-in-1 combination Mitchell, PL and Arriflex bayonet mount. The macros were successful and sold around the world.

Soon after, Alfredo realized there was an opportunity in building cranes and remote heads because, at that time, they didn't exist in Spain. At that point, they had to be rented from outside Spain. So they began work on a small tubular aluminum crane to carry a remote head.

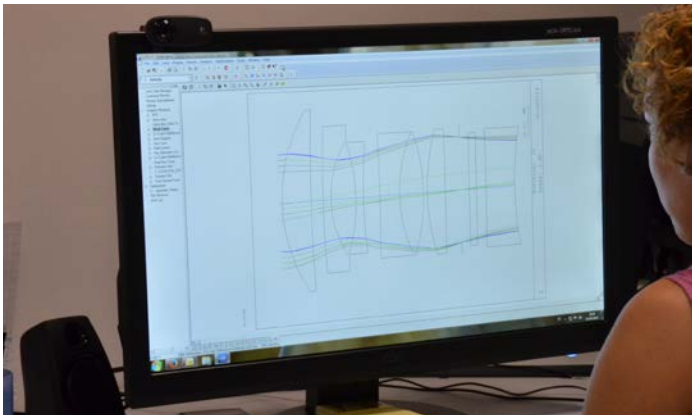
Although Andres was concentrating more on the lenses, they both saw the potential of greater business if they could start renting their cranes in Spain. That's when Servicevision was born as a rental company—around 1980, more than 30 years ago. They started by renting just a few items: the lenses they made, the cranes, and a Panther dolly that they bought from Panther in

Making an Anamorphic Scorpiolens

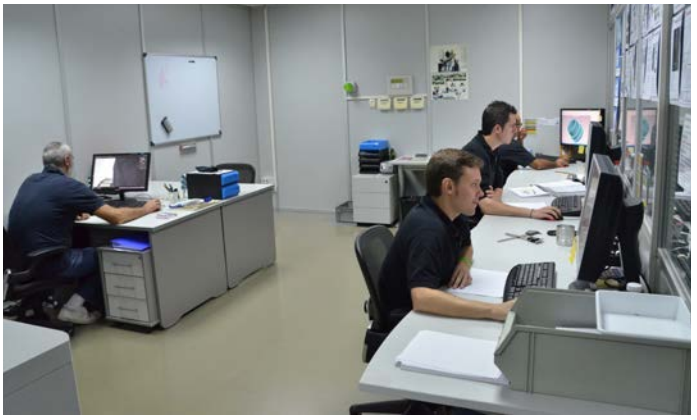
1. Design work on the Servicevision Scorpiolens anamorphics began more than 4 years ago. They got feedback at tradeshows and from rental houses. Above, at Cinec 2012, Alfredo Valles, Cristina Alcaide and Howard Preston discuss focus mapping.



2. The design concept was for 2x anamorphic primes that were light, small and reasonably priced.



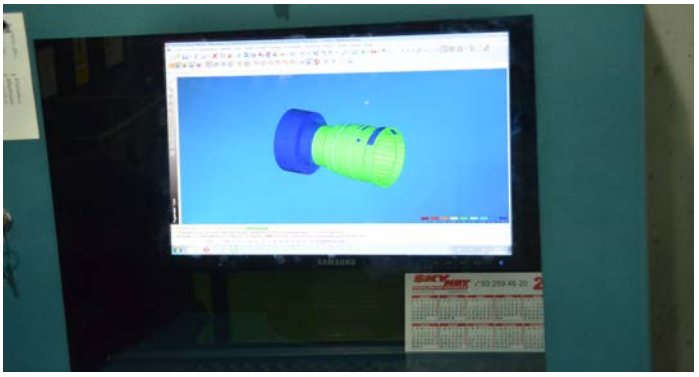
3. Optical design with Code V software and several years of work.



4. Servicevision's mechanical design department is one floor below the optical design office.

5. Above: because Scorpio remote heads require CNC machining to less than 5 micron tolerance, work on lens barrels is business as usual, and done entirely in house. 6: Below: design is transferred to CNC machine.

7. Above: The lens barrel begins life as a solid block of high quality aluminum. 8. Below: CNC machine room in the spotless basement of the massive Servicevision building.



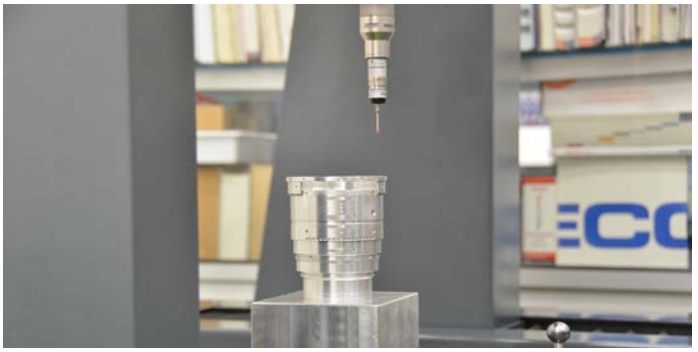
Making an Anamorphic Scorpiolens, cont'd

9. The lenses were designed so all focal length fit into one of three barrel styles. Masks, cams, followers and other elements are made here.

10. Alfredo Valles with Scorpiolens CNC mechanical components.

11. Above: Andres Valles measuring accuracy of machined barrels.

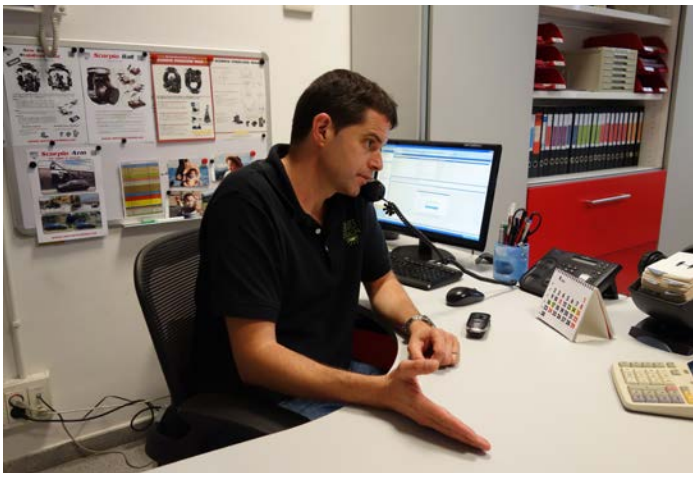
12. Below: Thais Valles and Rafa Piqueras, Sales Department



13. Measuring to 5 micron tolerances.

14. Anodized lens barrel.

15: Below: Pedro Povill Garcia, Sales Manager



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